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ONE OF THE EARLIEST PRINTED VIEWS OF VENICE
VENETIAN SCHOOL, 1481

NOTES

COMING EXHIBITIONS OF PAINTINGS. Memorial exhibitions of the works of two artists, Thomas Eakins and Albert Ryder, will be held at the Museum during the coming season. The dates and details will be announced later; at present it has only been decided that the Eakins exhibition will take place in the autumn or early winter and that of Ryder in the spring. For more than twenty-five years Ryder's place has been acknowledged, but Eakins, though a more or less frequent exhibitor at the National Academy of Design, and though some of his fellow-painters and his friends gauged him at his true value, has never had the appreciation among the New York public that was his due. He was one who made no bid for popularity. His satisfaction was to paint pictures that, as far as could be accomplished, fulfilled his austere and thoughtful standard. He had no especial advocates to sound his praises regularly in the press and no special dealer to exploit his work and manipulate his market. It is confidently predicted that the coming exhibition of Eakins' work will place his popular reputation in its deserved place alongside the most famous American painters of his generation: Inness, Whistler, Winslow Homer, and Ryder.

EXHIBITION OF ITALIAN RENAISSANCE WOODCUTS. The Department of Prints

is planning to hold an exhibition of Italian Renaissance woodcuts in the fall and early winter. Much of the material to be shown will consist of loans from private collections, and in large part will be in the form of book illustrations.

The Venetian and more especially the Florentine illustrations have always been highly prized; for, although they are almost entirely anonymous, they represent in many respects the most charming and artistic work that has ever been done in book illustration. They are particularly interesting because, unlike the German work of the same period, they reflect with remarkable closeness the forms of the architecture and sculpture of the time, while at the same time they have just as close a relationship to the ordinary life of the people. From a utilitarian point of view they stand apart from the prints with which we are more familiar, for they were almost without exception made for a specific purpose and to fit definite physical surroundings.

It is hoped also to have a representation of some of the chiaroscuro prints, the particular form of the woodcut which the Italians made their own more than any other. These block prints, as they would be called if made today, are the nearest approach that the printed picture has ever made to the solidity and material substance

which we associate with oil painting. In good condition they are quite rare, as having been made for household decoration, much as the big lithographs which were so popular in Germany a few years ago, and not being valuable enough to frame, they have been destroyed by handling and the ordinary accident of the small house.

The Italian woodcuts, both in books and out, were practically without exception made for an audience of poor people, many of the most delightful of them being nothing more than what today we would call chap book illustration, and, in a way, represent far more closely than any of the other works of art which have come down to us from that time, the taste and the tradition of the common man of the period. That the man in the street should have provided an economic demand for such things is one of the most remarkable commentaries one could desire upon the reasons for the artistic prowess exhibited by the Italian Renaissance painters, sculptors, and architects.

EXHIBITION OF THE McFADDEN COLLECTION. In connection with the loan exhibition of the collection of portraits and landscapes of the British School belonging to John H. McFadden, a catalogue¹ has been issued, containing an introductory note by Bryson Burroughs on the artists represented in the collection, and fully illustrated.

NEW EDITION OF CATALOGUE OF PAINTINGS. The Catalogue of Paintings has

¹Catalogue of Portraits and Landscapes of the British School lent by John H. McFadden, New York, June to October, MCMXVII. viii, 9[1] pp. 16 pl. 8vo. Price, 10 cents.

been brought up to date in a third edition.² The descriptions of forty-six paintings have been added; those of nineteen have been dropped. Changes in location have been made as required. In this revision the advantages of the numbering adopted for the paintings—an adaptation of the C. A. Cutter System—became evident, for only nine changes of numbering were needed.

VISIT OF COLUMBIA SUMMER SCHOOL STUDENTS. The annual visit of students from the Columbia University Summer School occurred on July 12. As usual, the large group broke up into smaller groups according to the special department of art in which each person was interested, and different members of the staff showed the collections to the visitors.

MUSEUM WOMEN AND THE WAR. For several months the women of the Museum staff have been engaged in making supplies for war relief. As the work is voluntary and done after hours, no organization has been formed, but supplies are made in accordance with the requirements of the Red Cross, and are restricted to those of which there is the most immediate need. Surgical dressings have been given first place, but garments made by sewing and knitting are also included, and it has been found possible to contribute occasionally to foreign relief. In addition to the original fund, gifts of money, material, and sewing machines have been received from interested friends, and the work will go forward, although more slowly, during the vacation season.

²Catalogue of Paintings by Bryson Burroughs. New York, MCMXVII. xiii, 362 pp. 33 pl. plan. 8vo. Price, 25 cents.